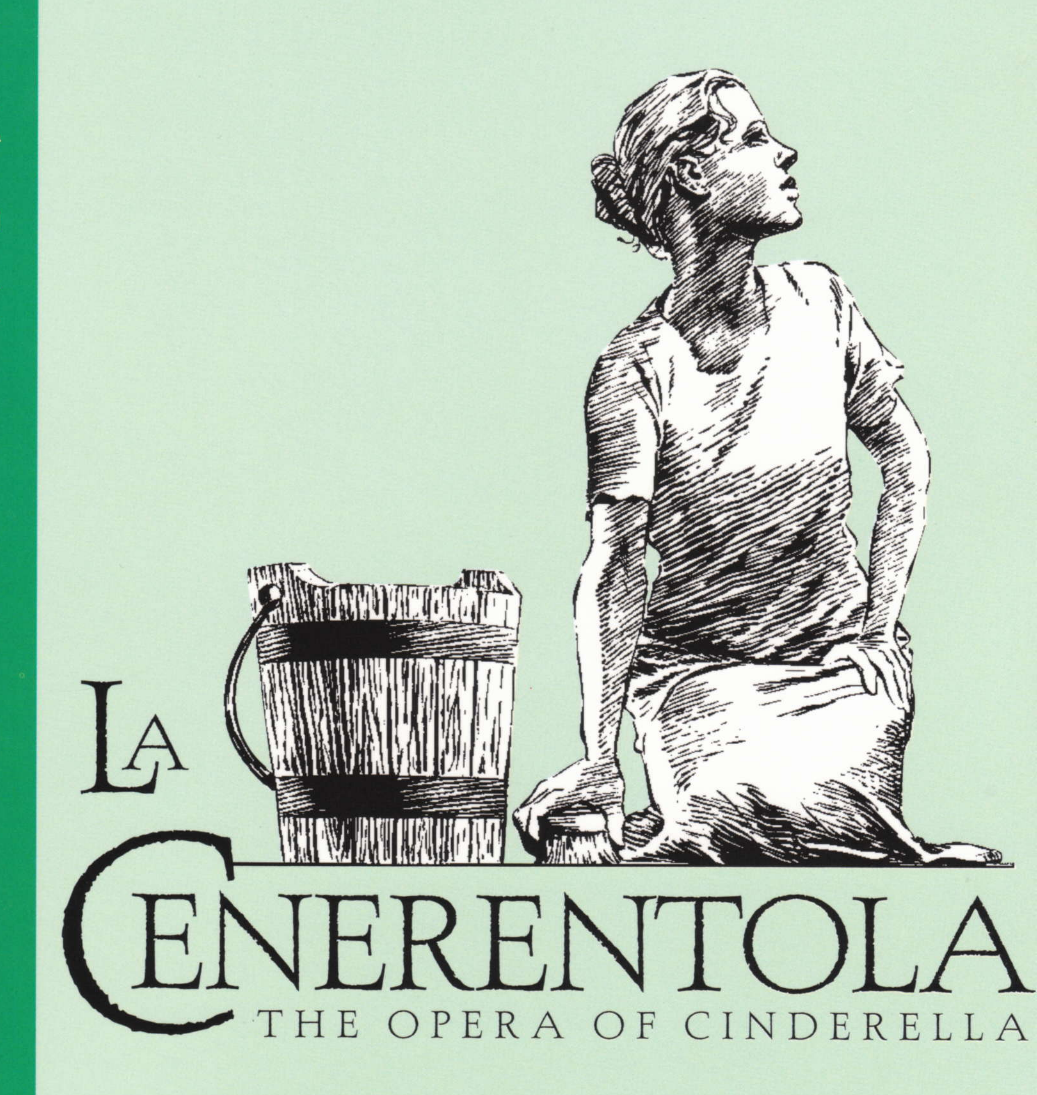

La Cenerentola • Rossini
LA CENERENTOLA
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Gioacchino Rossini

DGOS OPERA IRELAND

presents

LA CENERENTOLA

Opera in two acts
SUNG IN ITALIAN

Gioachino Rossini

Libretto by Jacopo Ferretti, after Étienne's text for Steibelt's opera

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Director	Klaus Froboese
Assistant Director	Klaus Dembeck
Designer	Bernd Leistner
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Chorus Master Volkmar Olbrich

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GAIETY THEATRE, DUBLIN
December 2, 4, 6 & 8 1995 at 7.30 pm

There will be one interval of 20 minutes

Edition Ricordi, Milan.

Production from Halle/Saale, Germany



Artistic Director Dorothea Glatt
General Manager David Collopy



CAST

Don Ramiro, *Prince of Salerno*	Jing-Ma Fan
Dandini, *his valet*	Christopher Goldsack
Don Magnifico, *Baron of Monte Fiascone*	Gerolf Scheder
Clorinda	Katerina Beranova
Tisbe, *his daughters*	Imelda Drumm
Angelina, known as Cenerentola, *his step-daughter*	Alison Browner
Alidoro, *a philosopher*	David Stephenson
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La Cenerentola was first performed at the Teatro Valle, Rome, on January 25, 1817.

The first Dublin performance was at the Theatre Royal on February 22, 1836.

The first DGOS production was at the Gaiety Theatre on April 3, 1972.

GIOACHINO ROSSINI

Born Pesaro, Italy, February 29, 1792; died Passy, France, November 13, 1868.

A musical child, he entered the Liceo Musicale in Bologna at the age of twelve, and was an exceptional student; however, he was soon obliged to leave because of his family's financial difficulties. In 1810 he wrote his first opera, *La cambiale di matrimonio*, produced that year in Venice. He wrote a second opera in 1811, and three more in 1812, before achieving his first substantial success with *La pietra del paragone*, at La Scala in 1812, and given 50 times in its first season. *Tancredi* and *L'Italiana in Algeri*, both introduced in Venice in 1813, were even greater triumphs. Though only 21, Rossini was already the idol of the Italian opera public.

In 1815 he was engaged by Domenico Barbaja to direct two opera companies in Naples and write new works for them. His first opera under this arrangement was *Elisabetta*, written expressly for the popular prima donna Isabella Colbran. Rossini was later to write several more operas for her. Since his contract permitted him to accept outside commissions, Rosini wrote two of his comic masterpieces, *Il barbiere di Siviglia* and *La Cenerentola* for Rome in 1816 and 1817.

In 1822, after marrying Isabella Colbran, Rossini left Italy for the first time, going to Vienna, where he and his operas became the rage. Two years later he went to Paris, to direct the Théâtre des Italians. Rossini's popularity in Paris was so great that Charles X gave him a ten-year contract to write five new operas a year; at the expiration of the contract he was to receive a generous pension for life. Under the terms of this agreement, Rossini wrote *Guillaume Tell*, produced at the Paris Opéra on August 3, 1929, Though discriminating musicians and some critics acclaimed it, the general public did not favour it. The opera was a failure and though only 39 years of age and with another 39 years of his life still to go, Rossini never wrote another work for the stage. He was at the height of his creative powers, and a world-renowned figure, yet in the next four decades he produced only some sacred music, a few songs, some instrumental and piano pieces.

Rossini was a remarkably productive composer. He completed an average of two operas a year for nineteen years, in some years writing as many as four. This rate was made possible by an amazing creative facility, but what helped increase his output was his capacity for making compromises. He did not hesitate to use poor material when fresher and more original ideas required painstaking effort. He often borrowed ideas from his older operas. He even permitted other composers to interpolate numbers of their own in his works. But though he had the temperament of a hack, he was also a genius who could bring the highest flights of inspiration to his writing. A bold experimenter, some of his innovations changed opera procedures. He perfected what is today called the Rossini crescendo: a brief phrase in rapid tempo repeated over and over with no variation save that of volume. He was one of the first composers to write out cadenzas instead of allowing the singer to improvise them. He was a pioneer in accompanying recitatives with strings instead of piano. And he was one of the first Italian composers after Monteverdi to use orchestral effects and colours with such expressiveness and variety.

Among Rossini's most important operas were: *La scala di seta* (1812); *La pietra del paragone* (1812); *Il Signor Bruschino* (1813); *Tancredi* (1813); *L'Italiana in Algeri* (1813); *Elisabetta* (1815); *Il barbiere de Siviglia* (1815); *Otello* (1816); *La Cenerentola* (1817); *La gazza ladra* (1817); *Armida* (1817); *Mosé in Egitto* (1818); *La donna del lago* (1819); *Zelmira* (1822); *Semiramide* (1823); *Le siége de Corinthe* (1826); *Le Comte d'Ory* (1828); *Guillaume Tell* (1829).

NOT A PUMPKIN IN SIGHT!



H. Mailly's caricature of Rossini.

You won't find any pumpkins or, for that matter, mice or fairy spells in Rossini's setting of the Cinderella story. Like other Italian composers of his generation and after, he generally eschewed the three Ms so beloved of contemporaries north of the Alps; magic, mythology and mysticism. True, Rossini did set the sorcery-ridden *Armida* later the same year, but that was an exception and it is a fact that the supernatural elements found in the operas of Hoffmann, Spohr, Weber and their successors had little or no part in *ottocento* Italian opera. Besides, the stage of Rome's Teatro Valle was neither large enough or sufficiently well equipped to handle the transformations and other scenic requirements of a properly staged magic fantasy.

Rossini and his librettist, Jacopo Ferretti, went even further in stripping away the trappings of a traditional pantomime Cinderella. Out went the fairy godmother, the wicked stepmother, the midnight chimes – and the glass slipper. What, no slipper? No. A bracelet, yes; slipper, no! Other innovations are a philosopher called Alidoro, a sort of benign agent of providence who achieves as much for Cinderella by an adroit observance of human nature as any fairy godmother; and the spineless Don Magnifico, who outdoes the usual stepmother in cruelty. The stepsisters remain, although the extent of their 'ugliness' here is a matter for directorial decision.

Of course we still have a Prince Charming, in the form of the tenor hero Don Ramiro; and then there is his faithful servant/companion Dandini. Their impersonation of each other, Giovanni/Leporello-like, is a theatrical device readymade for comedy situations. It allows us to witness the husband-seeking stepsisters shooting themselves in the foot again and again as they alternatively make up to and disdain the wrong men. And Dandini delights in bringing the pompous Don Magnifico down a peg or two. The old man's disbelief when the masquerade is finally revealed is a study in buffo stupefaction. This, together with the bass's wine-drinking scene and the pair's comic duet in Act Two is the very stuff of opera buffa.

Ultimately, where the ambience of the opera differs from the pantomime as we know it is in the genius of the composer. A genius which replaces the child-orientated fairy story with a witty and moving grown-up comedy which falls somewhere between a light romance, albeit with disturbing undercurrents, and a full-blown opera buffa. But this work is more than just another opera buffa. It is also a study in pathos. Right at the start we encounter Angelina (Cinderella), dowdy and down-trodden stepsister of the bitchy Clorinda and Tisbe, quietly humming a sad little folk ditty to herself. It's a song that will recur throughout the opera, but note how Rossini quickly



unsentimentalises it by having it caricatured by the sisters immediately afterwards. And so it goes on, this clever juxtaposing of romantic and buffo elements. Indeed, *La Cenerentola* is very much a stepping stone to the composer's next work, the opera semiseria *La gazza ladra*.

A mere eleven months separate the premieres of *La Cenerentola* and *Il barbiere di Siviglia,* each of which took place in Rome. In between, Rossini had written two further works for Naples, the short-lived *La gazzetta* and the hugely successful *Otello.* The choice of the Cinderella story as an operatic vehicle came at rather short notice, something to which the young Rossini was not unaccustomed. When the Roman censors raised objections to the libretto of *Ninetta alla corte,* his opera based on a French comedy and scheduled for performance at the Teatro Valle in January 1817, he and Jacopo Ferretti turned to the fairy story *Cendrillon* by the 17th century French writer Charles Perault. This had already been used by two other composers; Nicolas Isouard's *Cendrillon* was first heard at the Opéra-Comique in Paris in February 1810 and Stefano Pavesi's *Agatina, o La virtù premiata,* the immediate inspiration for Ferretti's libretto, at La Scala, Milan in April 1814.

The librettist delivered his work in instalments, starting on Christmas Day 1816. Rossini, who was lodging with the impresario Cartoni, set it as it came and completed the score in just 24 days. Mind you, he borrowed the overture previously written for *La gazetta* and sub-contracted the writing of the secco recitative as well as a short chorus and a couple of arias for lesser characters to a local composer, Luca Agolini. He also lifted the



second half of Almaviva's "Cessa di più resistere" from *Il barbiere* and gave it to Cenerentola as the "Non più mesta" section of her final rondo, where it is now so firmly located that it comes as a shock on the rare occasion when some enterprising tenor includes it in a production of the earlier opera. In 1821, at the behest of the baritone Carlo Moncada, Rossini replaced Agolini's aria for Alidoro with a new bravura piece, "La del ciel nell'arcano profondo".

The opening night of *La Cenerentola* took place at the Teatro Valle on January 25, 1817. The title role was created by Gertrude Righetti-Giorgi, who had also been the first Rosina in *Il barbiere*, and her Ramiro was Giacomo Guglielmi. Giuseppe de Begnis was Dandini and Don Magnifico was sung by Andrea Verni, each of whom had taken the equivalent role in Pavesi's opera at La Scala in 1814. There were more than the usual number of stage accidents at that opening performance and the Roman audience, as it had been at the premiere of *Il barbiere* the previous February, was inclined to be hostile. But Rossini had confidence in his creation, and rightly so, for it soon achieved widespread popularity and for quite a long time outstripped *Il barbiere* in popularity.



La Cenerentola quickly made its way around the Italian opera houses and was soon receiving productions abroad. Barcelona heard it in 1818, London in 1820, Paris in 1822, Berlin and Moscow in 1825 and Buenos Aires and New York the following year. The opera had its first Dublin performance at the Theatre Royal in 1836 and it continued to flourish right through the 1840s and '50s. Like most of Rossini's comic output, *La Cenerentola's* popularity rapidly declined after the composer's death in 1868 - his serious works had vanished even earlier - and didn't really pick up again until it was revived, mainly for Conchita Supervia, in the late 1920s. Leading mezzos who have undertaken the title during the past 30 years include Giulietta Simionato, Teresa Berganza, Agnes Baltsa and Cecilia Bartoli, whose father Angelo Bartoli sang Radames in *Aida* with DGOS in 1961.

Two of today's leading Cenerentolas are Dublin-born; Alison Browner and Ann Murray.

SYNOPSIS

ACT 1, Scene 1: A room in Don Magnifico's house

The opera opens in the house of the impoverished Don Magnifico, Baron of Monte Fiascone, father of Clorinda (Soprano) and Tisbe (Mezzo) and stepfather of Angelina, known as Cenerentola (Mezzo) who is the despised household drudge. The two sisters are titivating themselves, while Cenerentola is making coffee for them and singing softly to herself. There is a knock at the door and Alidoro (Bass) comes in disguised as a beggar. Clorinda and Tisbe roughly order him off, but Cenerentola takes pity on him and gives him some bread and coffee. The Prince's followers arrive and announce that the Prince himself will soon be here to invite them to a grand ball. He is seeking a bride, and will wed the fairest maiden at the assembly. Clorinda and Tisbe are at once elated by ridiculous optimism. They arouse their father, Don Magnifico (Bass), and he enters, furious with them for getting him out of bed. He was, he says, in the throes of a delightful dream. He dreamt he was a winged donkey who flew to the top of a steeple and there heard wedding bells ringing below him. The meaning is clear; his daughters will marry royalty and his grandsons will be kings.

By and by the Prince, Don Ramiro (Tenor), enters. He has changed clothes with his valet Dandini, and when he meets Cenerentola they fall in love with each other at first sight. Cenerentola is called away by the sisters, and the Prince ponders on her beauty and unexpected charm. Dandini (Baritone) comes on



the scene with the courtiers, presents himself to the family as the Prince and amuses himself, and his master, by paying the sisters extravagant compliments. A long quintet follows in which Cenerentola pleads with Don Magnifico to let her go with them to the ball; but her father shouts her down, ordering her off to the kitchen. He tells the visitors that she is only a servant, and does everything he can to prevent them from taking any interest in her. But when the others have gone, Alidoro takes her aside and promises that they shall go to the ball together. Cenerentola is astonished: "What? Go as we are, in fancy dress, as beggars?" "No", he replies, "This

evening you shall have all you desire: the richest of jewels and a beautiful gown. But you must not give away your secret."

Scene 2: A room in Don Ramiro's palace

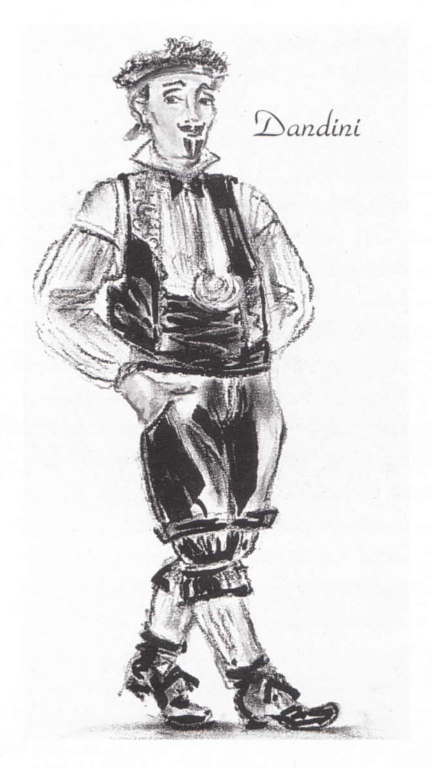
Dandini, still masquerading as his master, is welcoming the guests. Meanwhile, Don Magnifico has been appointed steward and master of the royal cellars. He has entered on his new duties with conscientious thoroughness, and when he appears again he is half drunk. Presently Cenerentola appears, sumptuously dressed and wearing a veil, and everyone is impressed by her grace and dignity. When she unveils, her relations are also startled by her unaccountable resemblance to the forlorn little drudge they have left at home. But no, it cannot be: this is obviously a Great Lady.

INTERVAL - 20 MINUTES

ACT 2, Scene 1: A room in Don Ramiro's palace

Dandini has fallen in love with Cenerentola, but she tells him (thinking, of course, that he is the Prince) that she loves his servant. And when the real Prince appears she tells him that before she consents to be his bride he must find out who she is. She gives him a bracelet, which is a companion to one that she is wearing. "Take this", she says. "You will recognise me when you find its companion. On that day, if you desire me, I will be yours." And with these words she leaves him. The Prince swears that he will not rest till he finds her again. Then follows a comic duet between Dandini and Don Magnifico. The Baron (still thinking Dandini is the Prince) is naturally anxious to know whether he has chosen one of his daughters for his bride, and Dandini, now that the farce is obviously at an end, tells the poor old man that he is only the Prince's servant and that any bride of his would have to live below stairs. Realising he has been tricked, Don Magnifico flies into a towering rage. "You shall pay, sir, for this outrage", he thunders. But, of course, his indignation is all in vain: as Don Magnifico himself is practically bankrupt, it is useless for him to expect payment from anyone else; and he realises, no doubt, that only satisfied people are in a position to demand satisfaction.





Scene 2: Don Magnifico's house

The Baron and his daughters find Cenerentola at home, but they are still amazed at the resemblance she bears to the beautiful unknown they met at the ball. A storm breaks and the Prince's coach has broken down outside the Baron's house. When the Prince comes in, Cenerentola tries to hide herself by putting her hands over her face; but the Prince notices the bracelet she is wearing: it is the companion to the one she gave him when she left the palace. He announces that she shall be his bride. The Baron, of course, is astonished and the sisters are beside themselves with rage. The Prince, too, grows angry, and for a moment it looks as though Cenerentola's rise to fortune means the eternal disgrace of the rest of her family. But she can afford now to be magnanimous, and she asks the Prince to reward their spite with forgiveness: "I don't want to remember my misery and misfortune. Now that I am a princess I want to act as a princess ought. Here is their sentence: let them be forgiven." And she ends the opera with a brilliant final rondo.

Costume design for *La Cenerentola* by **Bernd Leistner**



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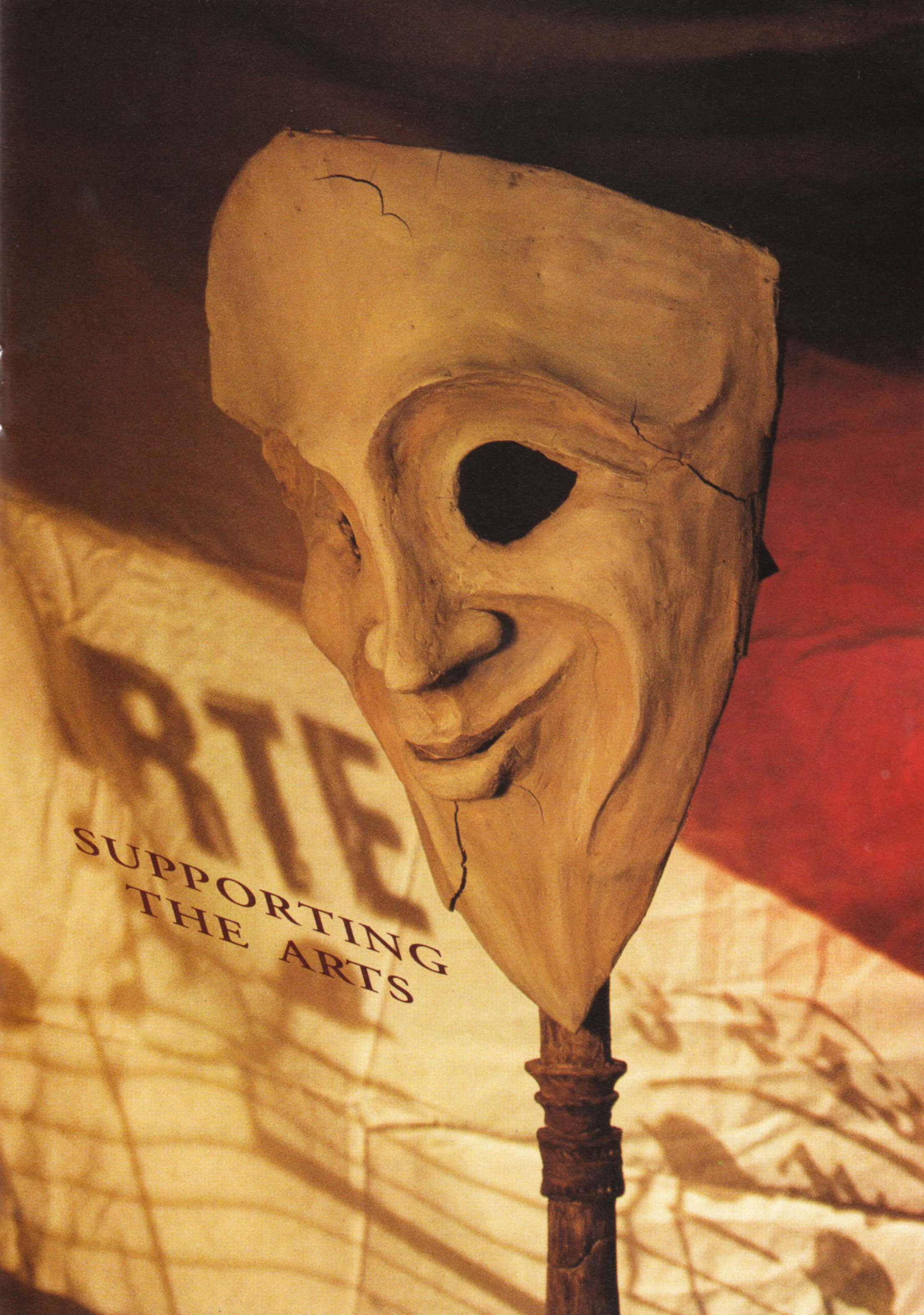
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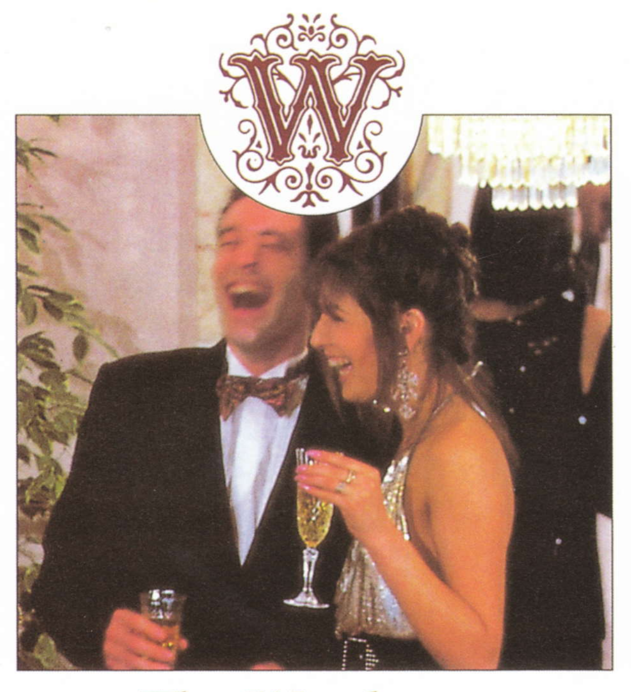
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KATERINA BERANOVA / Soprano (Czech Republic) – Clorinda

After graduating from Brno Conservatory she pursued her postgraduate studies at the Janácek National Music Academy where she specialized in the Baroque and Classical repertoire. At the age of 20 she made her debut as Sandrina in Mozart's *La finta giardiniera* at the Baroque Theatre in Brno. Since then she has lived in Rome where her engagements have included performances of Mozart and Vivaldi with the chorus and orchestra of the St. Cecilia Academy. Last summer she was one of the solo Flower Maidens in *Parsifal* at Bayreuth and she has recently sung the role of Fifth Maid in Sinopoli's new recording of Strauss's *Elektra* with the Vienna Philharmonic.



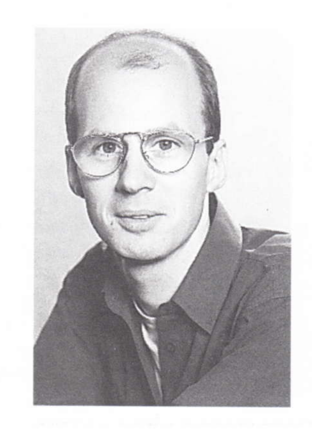
ALISON BROWNER / Mezzo-soprano (Ireland) – Cenerentola

Dublin born, she studied with Anne-Marie O'Sullivan at the College of Music and graduated from Trinity College with a BA music degree in 1978. She completed her studies with Hans Hotter at the Conservatoire in Hamburg and at the Opera Studio of the Bavarian State Opera in Munich, after which she joined the opera company at Dramstadt before moving on to Mannheim. Her repertoire includes Mozart's Cherubino, Dorabella and Idamante; Gluck's Orfeo; Purcell's Dido; Strauss's Octavian and Composer; Charlotte in Massenet's *Werther*. Her Rossini roles are Rosina in *Il barbiere di Siviglia* and the title role in *La Cenerentola*., in which she makes her DGOS Opera Ireland debut. It was also the one she sang to much acclaim at Covent Garden in 1990. In addition to engagements at many European opera houses, she has appeared at the festivals in Bayreuth, Ludwigsburg, Wiesbaden, Salzburg and at Wexford, where she sang in Gazzaniga's *Don Giovanni*, Busoni's *Turandot*, Donizetti's *L'assedio di Calais* and Rubenstein's *The Demon*. *The Demon* was recorded live and is now available on a 2-CD set from Marco Polo.



KLAUS DEMBECK (Germany) – Assistant Director

Born in Lippstadt, he obtained a diploma from the Hochschule Hildesheim in 1986 with music and literature as his main subjects. During 1985/86 he directed several revivals at the Festival. He then moved to Vienna where he was personal assistant to the Artistic Director at the Wiener Kammeroper. Guest engagements took him to Berlin and to Italy and Britain. In 1990 he directed Verdi's *La forza del destino* at Kos̀ice in Slovakia and, the following year, Mozart's *Don Giovanni* and *Le nozze di Figaro* on a tour of East Asia. He is currently Assistant Director at the Opera in Halle/Saale where he has produced a musical comedy, *Es war die Nachtigall*, and a review.



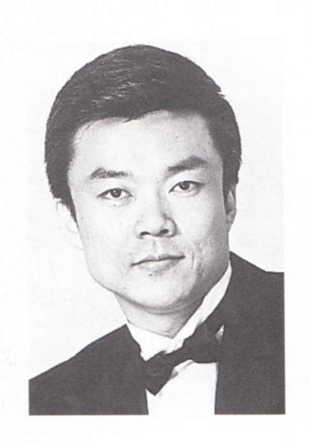
IMELDA DRUMM / Mezzo-soprano (Ireland) – Tisbe

Born in Co Laois, she studied singing with Dr Veronica Dunne at the Leinster School of Music in Dublin as well as taking an Honours degree in business at Dublin City University. She made her operatic debut as Annio in Mozart's *La clemenza di Tito* at the National Concert Hall in Dublin in 1991. Other roles in her reperetoire are Teodata in Handel's *Flavio*, Cherubino in Mozart's *Le nozze di Figaro* and Isolier in Rossini's *Le Comte Ory*. She has toured with Glyndebourne Touring Opera in Rossini's *Il barbiere di Siviglia* and has recently returned from a season at the main festival in Sussex. She has also broadcast on a number of occasions with the RTECO.



JING-MA FAN / Tenor (China) – Don Ramiro

After receiving a degree in music and arts at the Sichuan Conservatory of Music in Chengdu, he continued his studies at the Central Conservatory of Music in Beijing as well as with Carlo Bergonzi and Franco Corelli. He made his operatic debut as Rinuccio in Puccini's *Gianni Schicchi* in the Central Opera House in Beijing where he also sang the title role in Gounod's *Faust* at the Conservatory. Winner of various important awards in China and elsewhere, including Cardiff Singer of the World in 1987 and the Opera Index Vocal Competition in New York in 1990, his first Irish appearance was at the Adare Festival in 1991, shortly after singing in Mozart's *La finta simplice* and *Il re pastore* at Opera de Nice He recently made his Russian debut as John the Evangelist in Jerome Hines' *I Am the Way* at the Bolshoi. Other operas in his repertoire include *Don Carlos*, *Don Giovanni*, *Carmen*, *La Traviata* and Tchaikovsky's *Maid of Orleans* and Don José in Antibes, France. Plans for the immediate future include Don Ottavio in Minnesota.



KLAUS FROBOESE (Gemany) – Director

Born in Bremen, he studied stage direction at the Staatliche Hochschule für Musik in Munich. During his studies he worked for "Musik unserer Zeit" and the Internationales Jugendfestspieltreffen in Bayreuth as well as for Bavarian Radio and as assistant director in Munich and Augsburg. He directed in Braunschweig and at Bern in Switzerland and became head of the scene department in Regensburg. He also gave master classes at the Institute for Performing Arts in Hartford, Connecticut. Back in Europe he directed in Bern, Regensburg, Kassel, Klagenfurt, Kaiserslautern, Würzburg and Bremerhaven as well as at the Summer Festival in the Schönbrunn Palace in Vienna. He has also worked in Rome, Barcelona and Lisbon. Since 1991/92 season he has been Intendant of the Opera in Halle/Saale in Germany.



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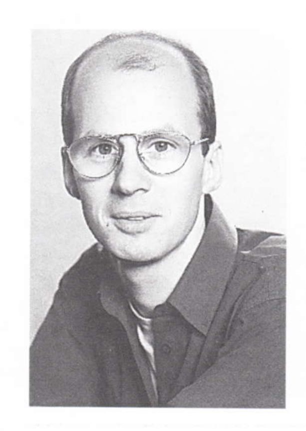
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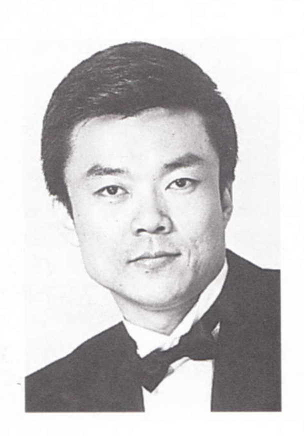
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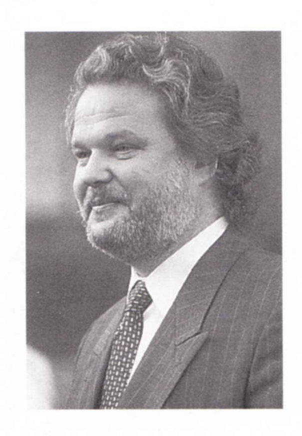
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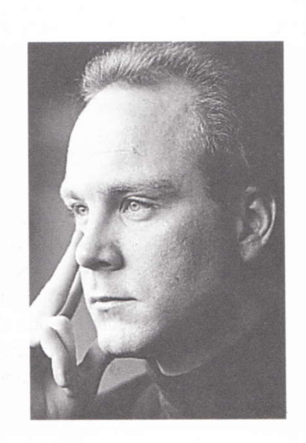


BIOGRAPHIES

CHRISTOPHER GOLDSACK / Baritone (UK) – Dandini

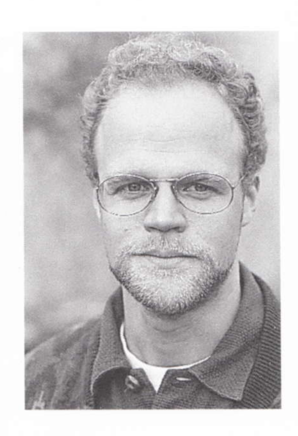
He studied at the Guildhall in London with David Pollard and Rudolf Piernay and won first prize at the Toulouse International Singing Competition in 1990. He was at Opéra de Lyon in 1989/90 where sang in Poulenc's *Dialogues des Carmélites* and Strauss's *Salome* as well as doubling the roles of Grandfather Clock and Cat in a production of Ravel's *L'enfant et les sortilèges* which is available on video. He has sung Eisenstein in *Die Fledermaus* and Malatesta in *Don Pasquale* for Welsh National Opera, and Masina in Haydn's *La vera costanza* at Garsington Festival. He also took part in the world premiere of the Monteverdi/Weir *Missa e combattimento* in Antwerp and Brussels and has recently sung Henri de Valois in Chabrier's *Le roi malgré lui* with Opera North.

DAVID HEUSEL (USA) – Conductor



Born in Chicago in 1956. After his studies in USA he moved to Italy, then Germany, where he worked in Oberhausen, Kiel and Dortmund, first as a vocal coach then as conductor. In 1980 he became Assistant Musical Director at Opéra de Nice where he expanded his conducting repertoire in both the operatic and symphonic fields. 1992 saw him working as musical assistant for a new production of Strauss's *Elektra* at the Bastille in Paris and as assistant to James Levine at Bayreuth, a post he continues to hold. His conducting repertoire includes operas by Mozart, Verdi, Puccini, Donizetti, Bizet, Massenet and Strauss as well as a large range of symphonic works, ballets, operettas and musical comedies. In October 1994 he was appointed Head of Musical Staff and House Conductor at the Opéra-Comique in Paris. Elsewhere he has conducted *Rigoletto* in Osaka and *Hänsel und Gretel* for DGOS Opera Ireland in December 1994.

PETER KUHN (Germany) – Répetiteur



Born in Karlsruhe in 1964, he studied piano with H. Mutschler. In 1983 and 1985 he won the Best Accompanist award at the National Jugend Musiziert Competition and in 1990 he was one of the four finalists in the Ferenc Fricsay Conducting Competition in Berlin. After studying conducting with Hans Herbert Jöris and Lutz Köhler at Hannover's Music and Theatre Conservatory, where he achieved a Master's Degree, he worked as accompanist and conductor at Dortmund Opera from 1990 to 1995, conducting works by Verdi, Mozart and Offenbach. He also takes a special interest in contemporary music and has conducted new operas by Gasken, Grünauer and Hummel. He is currently guest conductor in residence with the Young Philharmonic Niedersachsen and in April of this year he prepared the RIAS Youth Orchestra of Berlin for a performance of Shostakovich's Seventh Symphony under Ashkenazy.

STEPHEN McMANUS (Ireland) – Lighting Designer

Born in Belfast, he works throughout Ireland and Britain. His lighting designs include *Death and Transfiguration* and *Medea* for Irish National Ballet; *Dybbuk* for the Gate Theatre; *Lulu* for Cambridge Theatre Company; *New Morning* for Rough Magic; *Wild Harvest* and *At the Black Pig's Dyke* for Druid Theatre Company; *Jenufa* for Opera Theatre Company; *The Piano Lesson* for Tricycle Theatre; *Dr. Faustus* for Greenwich Theatre; *The Playboy of the Western World* for London's Almeida Theatre and *Dance Fest* '95 at the Samuel Beckett Centre in Dublin.



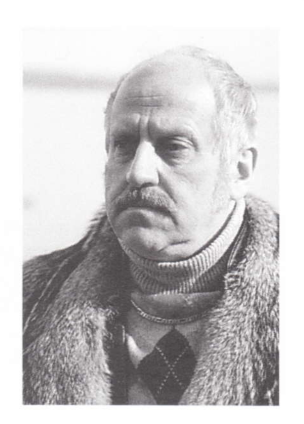
VOLKMAR OLBRICH (Germany) – Chorus Master

Born in Dresden, he studied at the Hochschule für Musik in Berlin-Charlottenburg, gaining diplomas in conducting, piano and percussion. He has worked as repetiteur, conductor and chorus master in Regensburg, Gelsenkirchen, Frankfurt/Main and Leipzig, where he recently did Haydn's *Creation* with the chorus and orchestra of Leipzig Opera. During his career he has conducted operas, operettas, musicals and oratorios, working with Nikolaus Harnoncourt on Rameau's *Castor et Pollux;* with Michael Gielen and Ruth Berghaus on Berlioz's *Les Troyens;* with Gary Bertini and Herbert Wernicke on Schoenberg's *Moses und Aron*; and with Istvan Szabo on Mussorgsky's *Boris Godunov*. He is particularly interested in the music of the 18th century and he works with the Telemann Chamber Orchestra in Kloster Michaelstein/Sachsen-Anhalt. He has been appointed chorus master for the Deutsche Oper am Rhein in Düsseldorf for the 1996/97 season.



GEROLF SCHEDER / Bass-baritone (Germany) – Don Magnifico

Born in Bautzen, he originally intented to be a teacher of engineering and mathemetics while at the same time studying singing at the Musikademie in Nürnberg with the famous Willi Domgraf-Fassbaender and at the Hochschule in Stuttgart. In 1970 he won the Wagner prize at the Berlin Singing Competition and this was followed by engagements at Freiburg, Oldenburg, Bielefeld and Hagen. In 1980 he became a member of the Städtische Bühnen in Frankfurt/Main which was then under the directorship of Michael Gielen. As a freelance artist he now sings in most of the main German houses as well in France, Italy and Spain. He has also sung with the Vienna State Opera company and toured with them to Japan.





DAVID STEPHENSON / Baritone (UK) – Alidoro

He was born in Aberdeen and trained as an electrical engineer before entering the Royal College of Music in 1987, where he won many prestigious first prizes. His wide repertoire embraces Verdi's Macbeth, Mozart's Count Almaviva and Bizet's Escamillo as well as leading baritone roles in operas by Britten, Weber, Gounod, Vaughan Williams and Lehár. In oratorio he has sung in Bach's *Magnificat* and both Passions, Brahms' *German Requiem*, Coleridge-Taylor's *Hiawatha*, Elgar's *The Apostles*, and Masses by Haydn, Rossini, Liszt, Fauré and Schubert. He has also sung in Handel's *Messiah* under Claudio Scimone in St. Mark's Cathedral in Venice. He appeared as soloist in a programme of Christmas music for Grampian Television and recently sang in Stephen Storace's *No Song, No Supper* on BBC Radio 3.

FRIENDS

Anderson R. A. Mrs
Archer Patricia Mrs
Aungier Eithne Mrs

Banks Geraldine Miss
Bannon Norbert Mr
Barrett Sean Dr
Barrington Donal Mr
Barrington Mary Rose Mrs
Bennett Ann Mrs
Benson Alan Mr
Berkery Seán Mr.
Black Maureen Mrs
Blake John Mr
Boland Dan Mr
Bonnar Douglas K Mr
Bowman Cyril Mr
Brady Luke Dr
Brady Owen & Yvonne
Brady Mary J Miss
Brady Margaret Lysaght Mrs
Brennan Gabriel Mr
Brennan John B Mr
Brennan Stephen Mr
Britton William J Mr
Brockie Luke Mr
Brosnan Dr & Mrs J
Brown Tony Mr
Broxson Alan Mr
Broy Teresa E Mrs
Bruton P D Mr
Burnell A W Mr
Bustard Aubrey Mr
Butler Tom Mr
Butler Arthur Mr
Byrne David Mr
Byrne James Mr
Byrne John Mr
Byrne Margaret Mrs
Byrne Des Mr
Byrne Dermot J Mr
Byrne John F R Mr

Caffrey John Mr
Cahalane Seamus F Dr
Cahillane Dermot Mr
Callaghan Brendan Dr
Callanan Fionnbar Mr
Campbell Audrey Ms
Cantwell Anne Mrs
Carey P & E Mr & Mrs
Carey Maura B. Mrs
Carney John D. Mr
Carney Tom Mr
Carney Valentine P Mr
Carolan Adrienne Miss
Carroll Mella Miss Justice
Casey Francis A Mr
Cassidy Hilda Ms
Chalker Robert P Mr
Chapman David L Mr
Citron Laurence B Mr
Clancy Declan Mr
Clarkin Niall Mr
Clarkson W J Mr
Coffey Mary Mrs
Coghlan T M & Mary Dr
Coleman Angela & George
Collis Peter Mr
Condon Stephanie Mrs
Connolly Diana Mrs
Connolly Mary Mrs
Connolly James Mr
Connolly SC Patrick Mr
Conway Jim Mr
Corbett J Miss
Corboy Alice Dr
Corcoran Breda Miss
Corr Niall Mr
Costelloe Patrick M Mr
Cowan John Mr
Craigen Eric I B Mrs
Cranfield Patrick Brig. Gen.
Creedon G A Mr
Crosbie Joan M Mrs
Crotty Thomas P Mr
Crowley Anthony Dr
Crowley Ellen Mrs
Crowley Sheila Ms
Cuffe Robert C Mr
Curtin Lavinia Mrs

Dalrymple Neil Mr
Daly Angela Ms
Darling Michael Dr
Davidson Norris Mr
Davidson J M E Miss
Davitt Grainne Ms
Deane Joe & Fran
Deasy Martine Mrs
Delany Elizabeth Mrs
Delany Martin J Mr
Dempsey Kingsley J Mr
Dennis H B Mr
Dickson Margaret Mrs
Dillon Anne Mrs
Dillon Aidan Mr
Dillon Clodagh Mrs
Dodd Eileen Ms
Dolan John Mr
Dolan Ann E Mrs
Dolan Eileen Miss
Donegan Des Mr
Donnelly Frank Mr
Dooley Enda Dr
Dooley Joan Mrs
Dowling Simon P Mr
Downes Joseph H. Mr
Doyle Brian A Mr
Drumgoole Noel Mr
Du Pradal Ninette Mme
Duffy Thomas J Mr
Dunleavy Patrick Mr
Dunne Bree Ms
Dunne Rita Ms
Dunne Stephen Mr

Eagar Barbara Dr
Earley William Mr
Egar George E Mr
Esses Clement Mr
Evers Deirdre Mrs
Evers W J Mr

Fagan Mary A Miss
Fanning Sheila Mrs
Farnan Patrick Mr
Farrelly Tony Mr
Fawsitt Carol Mrs
Fennelly John Mr & Mrs
Fennelly Maedhbhaine Mrs
Ferrier A M Ms
Fielding John F Dr
Finegan Grace Mrs
Finlay SC William Mr
Finlay Geoghegan Mary Ms
Fitzgerald D Ms
Fitzgerald Nora Ms
Flegg Jennifer Ms
Flood Feargus Mr Justice
Foley Michael Dr
Forde Cyril Mr
Fox Elizabeth L Dr
Freeman Jeanne Mrs
Fuller R G C Dr

Garvey Anne Clare Mrs
Giblin May Mrs
Gibson Patricia Mrs
Gordon Stephen Mr
Gorey Denis & Phil
Gormley Dermod Mr

Gormley James Mr
Grace Ken Mr
Graham Sylvia Ms
Greif Emer Ms
Grey Joe Mr
Griffin James Dr
Groarke Patrick J P Mr

Haden Moira Ms
Hamilton Ebba Countess
Hannon John C Mr
Hanrahan Dick Mr
Hanratty Bernard Mr
Hanratty Thomas Mr
Hardaker Tony Mr
Harkin Carmel Mrs
Hautz John R Mr
Hayes Patrick Mr
Hearne G R Mr
Hederman O'Brien Miriam Ms
Heneghan Brendan Mr
Hennessy John Mr
Hennessy Maura Ms
Herbert Fergal K Mr
Herberts Liz Ms
Heyne Frieda Ms
Hickey Declan Mr
Hickey Denis Mr
Hickey Pamela Jean Ms
Higgins Aideen Ms
Higgins Niall P Mr
Hillis Noel Mr
Hobbs William T Mr
Hodkinson Mary Mrs
Hogan Maire Mrs
Holly Mary Ms
Holmes William Mr
Horgan Con Mr
Hughes F J Dr
Hughes Margaret Dr
Hurley Pierse J Dr
Hussey Derry & Gemma
Hutton Kathryn Ms

Igoe John Mr
Irwin Kay Ms
Italiano Di Cultura Istituto
Jennings Breda Mrs
Johnson Harold Mr
Johnston Valerie M Ms
Jones L A Mrs
Jones Christopher Mr
Jordan Patrick Mr
Joyce Philip Mr

Kane Doris Mrs
Kane KWS Mr
Kavanagh Maura Mrs
Kealy Regina Ms
Keane Declan Dr
Keane Frank A Mr
Keane Max Mr
Keane Paul M Mr
Keane Frank X Mr
Kearney Brian Mr
Keelan Patrick Dr
Keenan Patrick O'Donnell Mr
Kehily Sheila Ms
Kelleher Kevin D Mrs
Kelly Breffni Mr
Kelly Patrick J Mr
Kelly V F J Mr
Kelly John P Mr
Kelly Patricia B Ms
Kennan Paul Mr
Kennedy Mary J Ms
Kenny George B Mr
Kenny Noel P Mr
Kenny Joan M Ms
Kenny Assumpta Ms
Kenny Charles Mr
Keogh Rhona Ms
Kierans Moira Ms
Killen Desmond M Mr
Kindlon T I Mr
King Edward P. Dr
Kingston Jerry Mr
Kinlen Dermot Mr Justice
Kirwan Rita Dr

Laher M S Dr
Lavery Ethna Mrs
Leahy Sarah Ms
Leavy Maura Ms
Lee Evelyn Ms
Lemass Maureen Ms
Lenehan James Mr
Lenehan Peter Dr
Leonard Barry Mrs
Linehan Helen& Donal
Liston Noreen Ms
Little Tony Mr
Little Pauline Ms
Liuzzi Paul Mr
Logan Breda Ms
Lucas Kenneth Mr
Lucey Mary Frances Dr
Lynch Bill Mr
Lynch Kate Mrs
Lynch Kevin Mrs

MacCarthy Joan Dr
MacConville Brendan Mr
MacGann G Mr
MacGowan W Prof
MacHale Carmel Ms
MacMahon Philip Dr
MacManus Brian Mr
Madigan Pamela Ms
Magee Denis Mr
Magnier Paul Dr
Maguire A P Ms
Maguire Louise & Conor
Maguire Mollie Ms
Mangan David G Mr
Margey Hugh & Cora
Martin Peter Mr
Masterson James Dr & Mary
Matthews Brian Mr
McAlester Eddie Mr
McBrinn Catherine Ms
McCaffrey Roderick Mr
McCague Eugene Mr
McCann Adrienne Ms
McCartan Padráig Mr
McCarthy John R Mrs
McCaw G A Mr
McCormack Philomena Ms
McCormack James J Mr
McConnell Sheila Mrs
McCullagh Anne Ms
McCullough Denis Mr
MacDonald, Brendan Mr
McDowell John L Mr
McDunphy Nuala
McEntee Nolan Mary Ms
McEvoy P J Mr
McGarry John Mr
McGeown Elizabeth Ms
McGovern J Neil Mr
McGrath Derek Dr
McGrane Tony Mr
McGrath Seamus Mr
McGuckian Padraig Mr
McGuinness Kevin Mr
McHenry Monica Ms
McHugh John P Mr
McInerney John F Mr
McIntyre Michael Mr
McLoughlin Ann Ms
McLoughlin R Fr O P
McKay Fiona Ms
McKenna Justin Mr
McMahon Larry Mr
McMurry TBH Dr
McNamara Clare Ms
Meade Kevin Mr
Meade Philip Mr
Menzies Don Mr
Millar James S Mr
Milofsky Fay Mrs
Milofsky Frank Mr
Moe Helen A Mrs
Moloney Michael Mr
Molony Conor Dr

Molony Ronan Mr
Molony Eve Mrs
Montgomery W J Mr
Moroney Anne Ms
Moroney Michael Mr
Mortimer Marie Ms
Moylan B A Mr
Moynihan John Mr
Mulcahy Margaret Ms
Murakami Ethna Ms
Murphy Francis Mr
Murphy Marie Ms
Murphy William Mr
Murphy B J Ms
Murphy John T Mr
Murray Austin C Mr

Neenan William Mr
Neenan Eileen Mrs
Neligan David Mr
Neville Anthony J Mr
New Mary Ms
Nolan David Mr
Nolan Eamon D Mr
Nolan William Mr
Ni Dhuigneain Brid Ms
Nugent Michael Mr

O'Brien Eoin Mr
O'Brien F X Dr
O'Brien Herman Mr & Mrs
O'Brien J Kenneth Mr
O'Brien Siobhan Dr
O'Buachalla Julia Ms
O'Ceochain Gearoid An tAth
O'Connell Margaret V Ms
O'Connor Nuala Ms
O'Connor John & Viola
O'Connor Michael Mr
O'Dalaigh Tony & Margaret
O'Daly Liam Mr
O'Donnell Andrew Mr
O'Driscoll Thomas A Mr
O'Farrell James Mr
O'Grady Jonathan Mr
O'Hara Patricia Dr
O'Hara Rosalind Mrs
O'Hare Anne Ms
O'Hare Daniel Dr
O'Keeffe Angela Ms
O'Leary Barbara Mrs
O'Loughlin-Kennedy Katherine Ms
O'Meara Anne Dr
O'Meara Joan Ms
O'Meara William Mr
O'Neill Ann Ms
O'Neill Desmond Mr
O'Neill Cathy Ms
O'Neill Joan M Mrs
O'Neill John D Mr
O'Reilly Charles Mr
O'Reilly James & Fionnuala
O'Riada Padraic Mr
O'Riordan Eamonn Mr
O'Riordan J D Mr
O'Rourke Mona Ms
O'Rourke Terence Mr
O'Shea Finian Mr
O'Shea Mary-Rose
O'Sullivan Kevin Mr

Parlon Patrick Mr
Potter D J Mr & Mrs
Power Maire Ms
Power Laurence Anthony Mr
Prendergast Mary Ms

Quigley Anthony & Margaret
Quinlan Perdita Ms
Quinn Irene Ms

Redmond Maire Ms
Regan Brian Mr
Reid Fergus Mr
Reihill Ann Ms
Rennison H H Mr
Reynolds Brid Ms
Reynolds Terry Mr
Robinson Derek Mr
Ronayne F Mr
Rountree John Dr
Rowan Paul E Mr
Ruane James J Dr
Ryan John M Mr
Ryan N M Mr

Schnittger Charlotte Mrs
Shannon Lilian Dr
Shanik Gregor Prof
Shelly Denis J Mr
Sheridan Gerry A Mr
Sherry Mark Mr
Sherry Liam Mr
Skelly O D G Rev
Smith Joseph G Mr
Smyth Robert Rudd Mr
Smyth James & Pamela
Smyth J W Mr
Smyth Barbara Ms
Soese Diana Mrs
Stacey Thomas Mr
Stack Anne Ms
Stafford Karen Ms
Stafford Marion Mrs
Staunton Tom Dr
Staveley Joan Ms
Stein Edwin J Mr
Stephen Jim Mr
Stones Willie Mr
Strickland Bob Mr
Sullivan Brian Mr
Synnott D Mrs

Tarpey Patricia Ms
Taylor T.D. Mervyn Mr
Tennyson Geraldine Ms
Thompson Frank Mr
Thorn Myles Mr
Tiernan Declan
Tiernan Brigid Mrs
Tierney Martin Mr
Tierney Mary Mrs
Tipton G Mrs
Tittel Dermot Dr
Tobin Kieran Mr
Tormay Patrick F Mr
Torsney Rosaleen Mrs
Traynor Celine Dr
Troy E M Dr
Tuomey Laurence J Mr
Tynan Inez Ms

Wall Mary Ms
Wall William Mr
Wallace Colette Ms
Wallace Brian Mr
Walsh Aileen Ms
Walsh Bernadette Mrs
Walsh Catherine Mrs
Walsh Martin Mr
Walsh Tony Dr
Walsh Charles Mr
Walsh Kevin Mr
Walsh Maureen Ms
Walsh Nolie Ms
Walsh Thomas Mr
Walsh Kevin G Mr
Walshe Winifride Ms
Walton Patrick D Mr
Ward J Dermot Mr
Webb Valerie Ms
Whately William Mr
Whelan Barbara Ms
Whelan John A Mr
White John G Mr
Whitaker, Sandra Ms
Woolfe Andrew Dr
Wright J F Mr

Young WIlliam A Mr

DGOS OPERA IRELAND PRODUCTIONS 1941-1995

Dates indicate the first and most recent DGOS Opera Ireland productions.

Salvatore Allegra
Ave Maria 1959
Il medico suo malgrado 1962

Michael W Balfe
The Bohemian Girl 1943

Ludwig van Beethoven
Fidelio 1954, 1994

Vincenzo Bellini
La sonnambula 1960, 1963
Norma 1955, 1989
I puritani 1975

Benjamin Britten
Peter Grimes 1990

Georges Bizet
Carmen 1941, 1989
Les pêcheurs de perles 1964, 1987

Gustave Charpentier
Louise 1979

Francesco Cilea
Adriana Lecouvreur 1967, 1980

Domenico Cimarosa
Il matrimonio segreto 1961

Claude Debussy
Pelléas et Mélisande 1948

Léo Delibes
Lakmé 1993

Gaetano Donizetti
Don Pasquale 1952, 1987
L'elisir d'amore 1958, 1987
La favorita 1942, 1982
La figlia del reggimento 1978
Lucia di Lammermoor 1955, 1991

Friedrich von Flotow
Martha 1982, 1992

Umberto Giordano
Andrea Chénier 1957, 1983
Fedora 1959

Christoph W Gluck
Orfeo ed Euridice 1960, 1986

Charles Gounod
Faust 1941, 1995
Roméo et Juliette 1945

George F Handel
Messiah 1942

Engelbert Humperdinck
Hänsel und Gretel 1942, 1994

Leoš Janáček
Jenufa 1973

Ruggiero Leoncavallo
I pagliacci 1941, 1973

Pietro Mascagni
L'amico Fritz 1952
Cavalleria rusticana 1941, 1973

Jules Massenet
Manon 1952, 1980
Werther 1967, 1977

Wolfgang Amadeus Mozart
Così fan tutte 1950, 1993
Don Giovanni 1943, 1995
Idomeneo 1956
Die Entführung aus dem Serail 1949, 1964
Le nozze di Figaro 1942, 1991
Die Zauberflöte 1990

Jacques Offenbach
Les contes d'Hoffmann 1944, 1979

Amilcare Ponchielli
La Gioconda 1944, 1984

Giacomo Puccini
La Bohème 1941, 1993
Gianni Schicchi 1962
Madama Butterfly 1942, 1993
Manon Lescaut 1958, 1991
Suor Angelica 1962
Tosca 1941, 1990
Turandot 1957, 1986

Licinio Refice
Cecilia 1954

Gioacehino Rossini
Il barbiere di Siviglia 1942, 1991
La Cenerentola 1972, 1995
L'italiana in Algeri 1978, 1992

Camille Saint-Saëns
Samson et Dalila 1942, 1979

Bedřich Smetana
The Bartered Bride 1953, 1976

Johann Strauss
Die Fledermaus 1962, 1992
Der Zigeunerbaron 1964

Richard Strauss
Der Rosenkavalier 1964, 1984

Ambroise Thomas
Mignon 1966, 1975

Peter Ilich Tchaikovsky
Eugene Onegin 1969, 1985
The Queen of Spades 1972

Giuseppe Verdi
Aida 1942, 1984
Un ballo in maschera 1949, 1992
Don Carlos 1950, 1985
Ernani 1965, 1976
Falstaff 1960, 1977
La forza del destino 1951, 1973
Macbeth 1963, 1985
Nabucco 1962, 1986
Otello 1946, 1981
Rigoletto 1941, 1994
Simon Boccanegra 1956, 1974
La traviata 1941, 1994
Il trovatore 1941, 1995

Gerard Victory
Music Hath Mischief 1968

Richard Wagner
Der fliegende Holländer 1946, 1964
Lohengrin 1971, 1983
Tannhäuser 1943, 1977
Tristan und Isolde 1953, 1964
Die Walküre 1956

Ermanno Wolf-Ferrari
Il segreto di Susanna 1956

GAIETY ENTERTAINMENTS LTD.

Chairman:	Gerry O'Reilly	*Chief Electrician:*	Liam Daly
Artistic Direcotor:	Ben Barnes	*Assistant Electrican:*	Terry Power
Exectutive Director:	Ronan Smith	*Deputy Stage Manager:*	Paul Grimes
General Manager:	Yvonne Sullivan	*Stage Door:*	Michael McElhinney
Technical Manager:	Martin Keleghan		Michael Corcoran
House Manager:	Fionnuala Downes		James Fitzgerald
Marketing:	Niamh Martin	*Usherettes/Ushers:*	Sally Keane
P.A. to Artistic Director:	Nuala Cooke		Marie Murphpy
Reception Administration:	Kerry Byrne		Mary Vickers
Box Office Manager:	Alan McQuillan		Ciaran Geoghegan
Box Office Supervisor:	Jakie McCormac		David Condron
Box Office:	Liz Moloney		Andrew Peters
	Stephen Delaney		Stephen Norton
	Susan Maloney		Michael Plunkett
	Debbie McQuillan		Keith Locher
Stage Manager:	Pat Byrne		Joan Skelly
			Therese Donoghue
			Paula MacDonald

INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open Monday-Saturday 11a.m. - 7p.m. for advance bookings. Credit Card Bookings accepted by telephone 677 1717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Theatre and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, latecomers will not be admitted until a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest fire exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order from is displayed in the Foyer and in each Bar. Coffe is available.

At the end of the performace, John B's bar on the Parterre level will remain open. The Gaiety bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserve the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

FORTHCOMING ATTRACTIONS AT THE GAIETY THEATRE

If you are interested in the Gaiety's coming season please fill in the form below and give it to usher on duty or send it to:

THE GAIETY THEATRE, SOUTH KING STREET, DUBLIN 2.

Name: ______________________________

Address: ______________________________

Telehone Number: ______________________________

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